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THE WINNING OF THE WEST.*

America's historians have for the most part, like the wise men of old, come from the East; and as a result our history has been written from the point of view of the Atlantic coast. Parkman has described the French occupation of the Northwest, and H. H. Bancroft has preserved the materials for a history of the far Southwest and the Pacific Slope. But the American occupation of the Mississippi basin has not found its historian. General United States history should be built upon the fact that the centre of gravity of the nation has passed across the mountains into this great region. To give to our history the new proportions which this fact makes necessary, must be the work of the younger generation of students. It is a fertile field. The conflicts of the pioneers with the Indians give opportunity for romantic treatment almost unsurpassed. Economic history finds here a rich harvest. In this rise of a new industrial world, the economic conditions of not only the older states of our own country, but even of Europe, have received important modifications. To this valley, also, have come migrations from

* THE WINNING OF THE WEST. By Theodore Roosevelt, author of "Hunting Trips of a Ranchman." In two volumes. New York: G. P. Putnam's Sons.

the Old World such as can be compared only with the great Wandering of the Peoples—the Völkerwanderung—of the Middle Ages. A new composite nationality is being produced, a distinct American people, speaking the English tongue, but not English. To the student of politics, the West is also a fruitful field. Here we have the almost unique spectacle of heterogeneous peoples, in a new land, forming self-governed communities, peacefully as regards each other, drafting constitutions and growing into states of a federal union. Such are some of the features that make the West so promising a region for study. Nor must it be understood that this is an unbroken field. Besides collections of original authorities, many states have found their local historians,—the earlier ones largely annalists, without insight or scientific method, but some of the later ones writing with a right perspective and knowledge of the significance of their facts. But American history needs a connected and unified account of the progress of civilization across the continent. Aside from the scientific importance of such a work, it would contribute to awakening a real national self-consciousness and patriotism.

To this work an important contribution has just been made by Mr. Theodore Roosevelt in his "Winning of the West." In his two ample volumes he traces this advance from the Alleghanies to the Mississippi up to the close of the Revolutionary war. His materials are chiefly found in the archives of the federal government, many of them never published, and in manuscript collections, largely from Tennessee and Kentucky. The Canadian archives and the Virginia State Papers have also been consulted. While he makes use of the local historians, he is wisely critical of their dependence on tradition, a fault which has marred much of the work hitherto done in Western history. It is to be regretted that the author has apparently not had access to the very important collections of Dr. Lyman C. Draper, of Wisconsin, whose accumulations are probably superior to those of Mr. Durrett, of Louisville, upon which he lays particular stress. But if the material above mentioned has been carefully used,—and this is a point upon which only a specialist can speak with authority,—we have in these volumes the first

really satisfactory history of the field they cover. It is certainly a wonderful story, most entertainingly told. In breadth of view, capacity for studying local history in the light of world history, and in knowledge of the critical use of material, the author has a decided advantage over most of his predecessors. He sees that this Western advance is one stage in the great movement that began with the Germanic wanderings—namely, the spread of the English-speaking peoples. His generalizations are bold, frequently novel, and not seldom open to criticism. Briefly stated, his main thesis seems to be this: The dominant element in the settlement of Kentucky and Tennessee was composed of Scotch-Irish pioneers, the large majority of whom came from Pennsylvania, following the trend of the valleys. These settlers found themselves in a country lying between two great Indian confederacies, the Algonquin and the Appalachian tribes, but permanently occupied by neither. Thus the Americans were able to push westward between them. The victory of the backwoodsmen over the northwestern Indians in Lord Dunmore's war rendered possible the settlement of Kentucky, and the Kentuckians, under the leadership of George Rogers Clark, conquered the Illinois country in the Revolution, and thus enabled us to hold the Northwest. But the Northwest was only settled under the protection of the regular army, and was organized by the Ordinance of 1787, which fixed beforehand the character of the settlement. The Southwest and the West, on the other hand, were won by these backwoodsmen and their descendants, fighting as individuals or groups of individuals, "hewing out their own fortunes in advance of any governmental action."

"Our territory lying beyond the Alleghanies, north and south, was first won for us by the southwesterners, fighting for their own land. . . . They warred and settled from the high hill-valleys of the French Broad and the Upper Cumberland to the half-tropical basin of the Rio Grande, and to where the Golden Gate lets through the long-heaving waters of the Pacific. The story of how this was done forms a compact and continuous whole. The fathers followed Boon or fought at King's Mountain; the sons marched south with Jackson to overcome the Creeks, and beat back the British; the grandsons died at the Alamo, or charged to victory at San Jacinto. They were doing their share of a work that began with the conquest of Britain, that entered on its second and wider period after the defeat of the Spanish Armada, that culminated in the marvellous growth of the United States. The winning of the West and Southwest is a stage in the conquest of a continent."

While thus the author holds that this con-

quest was the work of a whole people, he does not fail to take advantage of the picturesque careers of the leaders in this advance. "Above the throng of wood-choppers, game hunters, and Indian fighters, loom the sinewy figures of Daniel Boon and George Rogers Clark." A whole procession of heroic men pass before us, Sevier, Shelby, Robertson, Simon Kenton, the Indian Logan, and a host of lesser worthies whose adventures read like a romance,—and yet not so like a romance as in the works of some other writers who depend more upon traditions, in which these men have suffered a kind of apotheosis. A wide variety of societies is described. There is an excellent account of the Indians, to whose influence upon our history he justly attaches great importance. The French of the Northwest are discussed in chapters excellent so far as they go; but the subject deserves a fuller treatment. Upon the life of the backwoodsmen he dwells with appreciation. He describes their fortified village, in which reappear the old Germanic "tun," their popular meetings, "folk-moots," and their representative assemblies, "witenagemots," meeting like the Transylvania legislature, "without the walls of the fort, on a level plain of white clover under a grand old elm," and drawing up constitutions like those Articles of the Wautauga Association, which is the "first written constitution ever adopted west of the mountains, or by a community composed of American-born freemen." These facts carry the mind back to the warrior-legislatures in the Germanic forests, and forward to those constitutional conventions now at work in our newly-made states in the Far West; and they make us proud of our English heritage.

The stirring history of the founding and growth of the Wautauga commonwealth and the Cumberland settlements, which were the germs of Tennessee, and of the rise and struggles of the Kentucky settlements, are well told. The author gives an account of Lord Dunmore's war, showing how the Westerners were drawn into the current of the Revolution by civil war on the borders, and Indian outbreaks incited by the British. He points out the two-fold character of the Revolution, as, on the part of the Americans, a struggle for independence in the East, and in the West a war for the right of entry into the fertile and vacant regions beyond the Alleghanies. The story of the expedition of George Rogers Clark is given at some length, with the aid of the Haldimand manuscripts, which have but recently become avail-

able. He does not mention the British and Indian attack upon St. Louis, although it would support his view of the importance attaching to the military possession of the region at the close of the war. The battle of King's Mountain is discriminatingly treated; and the fate of the Moravian Indians is related, with the extenuating features set down.

But little space is left for criticism, and that must be chiefly concerning some of the author's generalizations upon the Northwest. In his assertion that our chartered rights to the West were really of slight importance as compared with actual occupation and conquest such as that of George Rogers Clark, Mr. Roosevelt is doubtless correct; but when he goes on to insist that but for this conquest we should probably never have had any Northwest to settle, he jumps at a conclusion. The careful student of the treaty negotiations of 1782-3 cannot fail to see that, although Congress instructed her representatives to urge our claims to this territory primarily upon our chartered rights, and, as a secondary resort, upon our military possession, yet what really gained the land for us was the willingness of Lord Shelburne to adopt Franklin's suggestion of a liberal peace as a means of reconciliation. Clark's expedition played no part in the negotiations, and before Parliament Lord Shelburne defended his cession on the ground that the fur trade of the Northwest did not pay for holding it. The author follows Mr. John Jay in minimizing the value of Franklin's work and exalting that of Jay. In this he is in error; the note on page 90 of the second volume being particularly misleading, and full of misapprehension. It is beyond doubt that so far as concerns the grounds on which our boundaries were conceded, Jay followed the policy previously adopted by Franklin. Nor can we agree with the author that the map-makers are wrong in including the Northwest within our bounds by the treaty of 1783. It is true that our legal possession did not become actual possession until Jay's treaty had secured the fulfilment of the terms of the first treaty; but this is quite another matter. Moreover, Mr. Roosevelt is inconsistent with his own view of this matter in the various parts of his work. He unduly emphasizes the importance of the Southwestern as compared with Northwestern pioneers. He asserts that the trials of the settlers about Marietta "are not to be mentioned beside those endured by the early settlers of Tennessee and Kentucky, and where-

as these latter themselves subdued and drove out their foes, the former took but an insignificant part in the contest by which the possession of their land was secured"; and he adds that "The Southwest developed its civilization on its own lines, for good and for ill; the Northwest was settled under the national Ordinance of 1787, which absolutely determined its destiny, and thereby, in the end, also determined the destiny of the whole nation." Now Mr. Roosevelt must be aware that these Marietta settlers were veterans who had fought the battles of their country under Washington in the East, with a courage and endurance as great as that of those who had been fighting at the same time beyond the mountains. But for the success of them and their comrades we should not merely have had no West, but no country. And it was these same veterans, ragged and penniless in the camp at Newburg at the close of the war, that drew up the first plan for a new state beyond the Ohio, a plan that contained every important feature of the Ordinance of 1787. They formed the Ohio Company, and to the efforts of their agent was largely due the passage of the Ordinance in its final form. Surely, it is only fair to say that these men took a most significant part in the contest by which their land was secured, and that they too developed their civilization on their own lines.

It is the merit of Mr. Roosevelt's book that he has given us a vivid portraiture of the backwoodsman's advance, that he treats impartially and sensibly the relations of the pioneers and the Indians whom they dispossessed, that he has applied a scientific method of criticism to the material already existing, and that he writes in the light of the widest significance of the events which he describes.

FREDERICK J. TURNER.

SOME CHARMING CORRESPONDENCE.*

It is curious how little readers, as a general thing, think about the make-up of the books they read. If a man rides in a carriage he is concerned about whether it is comfortable or no, and whether its springs are or are not easy. If he sits in a chair, he thinks whether its cushions are soft, or whether its back has an agreeable slant. If he drinks out of a cup, he has his opinion of its handle, of its shape,

* THE CORRESPONDENCE OF JOHN LOTHROP MOTLEY, D.C.L., author of "The History of the United Netherlands," etc. Edited by George William Curtis. With Portrait. In two volumes. New York: Harper & Brothers.

and of its weight and thickness. He prefers the easy-sprung carriage, the well-stuffed chair, the light and well-shaped cup. But a book, that medium of his highest pleasure, may be awkward, burdensome, and ill-made, and he thinks little of it. The author may have done his part well, and the publisher may have done his part ill; but the reader rarely thinks that the effect produced is partly the result of the work of both author and publisher—that the author's thought and style may be marred by the publisher's setting, just as the brilliance of a beautiful diamond may be obscured by an unskilful jeweller.

Many of our books of to-day are atrocious, and make almost as unpleasant reading as a newspaper; but nothing of that kind can be said of the volumes containing the correspondence of John Lothrop Motley. Here are two sumptuous old-style royal octavos, with creamy, heavy paper, good, large type, broad margins, and a binding that opens well, and, if need be, will lie open. They are models of their kind; but whether their kind is the best, must admit of question. Such large volumes seem rather to belong to the past of book-making than to the present. Books must become cheap, and the cost is against the royal octavos; but besides that, they are cumbersome and unhandy. Let us have, for the books of to-day, good, compact, convenient, well-made twelvemos and sixteenmos; cheap, but not too cheap to be printed on good paper from clear type, with a carefully-proportioned page, and substantially and neatly bound; cheap, but not too cheap to afford a good royalty to the author, be he an American or a foreigner.

The Letters of John Lothrop Motley make a book for the leisurely hour. They are not to be taken up between the newspaper and the day's work; but for the vacant day, or the long, quiet evening, how delightful! We get from them all the charm of the easy, familiar companionship of a gentleman of refinement and culture—a man used to all the surroundings of wealth, yet never concerned about money or luxury, content with his modest share of this world's goods, and devoted to all the best things of life—to gentlemanlike conduct, to broad and honest views of public affairs, to books, to men, to art. It is very evident that his great histories were not written with any thought of the money they might bring,—indeed, with no expectation of money; and that when they did become remunerative that feature of them had little thought from him.

One does not read far before he gets the idea that John Lothrop Motley was from earliest youth to latest manhood essentially a gentleman. This is seen in every letter, and does not need the further and irrefutable evidence that breathes from the gentle and lofty countenance in the portrait that precedes the first volume. It is a beautiful face, and one that could not conceal mean or ignoble thoughts. It is the countenance of a man who would be likely to deserve better of his country than, politically, she gave. Probably no one doubts now that he ably and faithfully represented the best interests of his country, both at the court of Austria and at that of Great Britain, and that his statesmanship was as well calculated to reflect honor upon the American character as his histories upon American literature. O democracy, what sins are committed in thy name! and how sure it is that in history at least those sins will find thee out! The names of Seward and Grant would stand to-day more unblemished if the resignation of Mr. Motley from the Vienna mission had not been made necessary, and if his recall from the English mission had not been signed. It is dangerous for even those having the highest temporary authority to trifle with the rights of men who hold an unquestionable and enduring place in public esteem. The nation has always been pleased when such scholars as Everett, Adams, Irving, Motley, Bancroft and Lowell have been called to represent it abroad. What a pity we cannot now find one such name on our diplomatic list!

If there are any persons left who perhaps still have a lingering recollection that the "McCracken letter" called Mr. Motley "un-American," they will find much refreshing reading in this volume. It would be hard to find anywhere more beautiful, inspiring, and eloquent patriotism than breathes out in many of his private letters. At the breaking out of the war he was on fire with the patriotic feeling: he could write of little else.

"Now that we have overthrown that party, and now that we are struggling to maintain our national existence, and with it, liberty, law, and civilization, against the insurrection which that overthrow has excited, we are treated to the cold shoulder of the mother country, quite as decidedly as if she had never had an opinion or a sentiment on the subject of slavery, and as if the greatest war of principle which has been waged in this generation at least was of no more interest to her, except as it bore on the cotton question, than the wretched squabbles of Mexico or South America."

In the midst of a gossipy letter from Boston

to his wife, who was in London, we find this impulsive paragraph:

"As for my true friend Murray [John Murray, the publisher], I am ashamed not to have written him a line; but tell him, with my best regards to him and Mrs. M., that I have scarcely written to anyone but you. If you see him, tell him what I think of our politics. It will distress his bigoted Tory heart to think that the great Republic has not really gone to pieces; but he must make up his mind to it, and so must Sir John Ramsden. The only bubble that will surely burst is the secession bubble."

In a letter to his wife and daughters, written after visiting the camps near Washington, he speaks of a regiment and of names that were afterward heard of.

"Of these, the crack one is Gordon's regiment—the Massachusetts Second. Lawrence Motley is one of the first lieutenants in this corps, and you would be as pleased as I was to see what a handsome, soldierly fellow he is. And there is no boy's-play before his regiment, for it is the favorite one. All the officers are of the *jeunesse doree* of Boston—Wilder Dwight, young Quincy, Harry Russell, Bob Shaw, Harry Higginson, of Dresden memory, and others whose names would be familiar to you, are there, and their souls are in their work. No one doubts that the cause is a noble and a holy one; and it is certainly my deliberate opinion that there was never a war more justifiable and more inevitable in history.

"We went to the camp to see the parade. To my unsophisticated eye there was little difference between these young volunteers and regular soldiers. But of course, my opinion is of little worth in such matters. I had a good deal of talk with Colonel Gordon. He is about thirty I should think. He graduated first in his class at West Point—served through the Mexican war, and is, I should think, an excellent soldier. He is very handsome, very calm and gentle in manner, with a determined eye. You will watch, after this, with especial interest, the career of the Massachusetts Second."

Whether he had an outspoken opinion about slavery or no is made manifest in a multitude of significant passages; but one will do to quote:

"When I say that nothing is known about America, I am wrong. Everybody knows that slavery exists there, for everybody in Germany has read 'Uncle Tom's Cabin.' I am glad of it, because I believe the only way the curse is ever to be taken from the nation is by creating such an atmosphere all round the Slave States that a slaveholder may not be able to thrust his nose outside his own door without scenting that the rankness of his offence is tainting every wind of heaven."

The letters are full of allusions to interesting people of all sorts, literary people, men in high positions in the political and social world, and royalties and nobilities. We are surprised to see what warm and unaffected friendships he had among the really great of both Europe and America. Letters to him from such men as Holmes and Lowell appear in the book in-

terspersed among most familiar ones from such a different character as Prince Bismarck. Of Bismarck and his family we get most delightful glimpses; as, for instance, this:

"The Bismarcks are as kind as ever—nothing can be more frank or cordial than their manners. I am there all day long. It is one of those houses where everyone does what one likes. The show apartments where they receive formal company are on the front of the house. Their living-rooms, however, are a *salon* and dining-room at the back, opening upon the garden. Here there are young and old, grandparents and children and dogs all at once, eating, drinking, smoking, piano-playing, and pistol-firing (in the garden), all going on at the same time. It is one of those establishments where every earthly thing that can be eaten or drunk is offered you, porter, soda water, small beer, champagne, burgundy or claret are about all the time, and everybody is smoking the best Havana cigars every minute."

His own modesty is very delightfully shown in one sentence about Madame de Bismarck. It occurs in a letter to his wife.

"She is so amiable, gentle, and agreeable in every way that I feel as if we had been ten years acquainted. She and her mother have both assured me over and over again that Bismarck was nearly out of his wits with delight when he saw my card. *I should certainly not say such a thing to anybody but you*; but you and I are not so overburdened with self-esteem but that we may afford to tell each other the truth in such matters, and it really gives me pleasure to know that a man of whom I think so highly has such a warm and sincere friendship for me."

In a letter to Dr. Holmes he gives a graphic picture of Brussels where he read and studied so long, and of the way in which its streets had become to him filled and pervaded with the great spirits of the past:

"I do not know whether you ever were in Brussels. It is a striking, picturesque town, built up a steep promontory, the old part at the bottom, very dingy and mouldy, the new part at the top, very showy and elegant. Nothing can be more exquisite in its way than the Grande Place, in the very heart of the city, surrounded with those toppling, zigzag, ten-storied buildings, bedizened all over with ornaments and emblems so peculiar to the Netherlands, with the brocaded Hôtel de Ville on one side, with its impossible spire, rising some three hundred and seventy feet into the air, and embroidered on the top with the delicacy of needlework, sugarwork, spiderwork, or what you will. I haunt this place because it is my scene, my theatre. Here were enacted so many deep tragedies, so many stately dramas, and even so many farces, which have been so familiar to me so long, that I have got to imagine myself invested with a kind of property in the place, and look at it as if it were merely the theatre with the *coulisses*, machinery, drapery, etc., for representing scenes which have long since vanished, and which no more enter the minds of men and women who are actually moving across its pavements than if they had occurred in the moon. When I say that I know no soul in Brussels I am perhaps wrong. With the present generation I am not familiar. *En revanche* the

dead men of the place are my intimate friends. I am at home in any cemetery. With the fellows of the sixteenth century I am on the most familiar terms. Any ghost that ever flits by night across the moonlight square is at once hailed by me as a man and a brother. I call him by his Christian name at once."

Once in a while you come across such little bits of humor as this:

"His Majesty is a mild old gentleman, wadded and bolstered into very harmonious proportions. He has a single tooth, worn carelessly on one side, which somewhat interferes with his eloquence. I do not think that I took notes enough of his conversation to be able to give you a report. He was glad to hear in answer to a question that I proposed passing the winter here. And as I felt how much unalloyed satisfaction the circumstance must really cause to his bosom, I internally resolved not to change my plan."

If you are going for a week in the country, take these two volumes with you, in spite of their bulk and weight. They will tempt your soul as far away from the trivialities of the newspapers, from the worries of business, from the nonsensical verbiage of briefs, as your body is from the dust of the city. Your soul needs rest and refreshment as well as your frame; and here you will find it. You will scarcely get into sweeter and purer air by going up in a balloon. But that everyone may enjoy them, let us beg the publishers to make haste to give us these charming letters in a lighter, cheaper, and more portable form.

ALEXANDER CALDWELL.

AMERICAN LITERATURE.*

The seventh and eighth volumes of Stedman's and Hutchinson's "Library of American Literature," which are now before us, represent, upon the whole, perhaps the most interesting period of the literature of the Republic. They do not, it is true, contain a majority of the greatest names that have given distinction to our literature, but they mark a more general culture, a wider diffusion of the creative spirit, a more varied and independent intellectual productiveness, and a broader scope of literary activity, which have developed with our national progress during the present century. The earliest volumes—say the first two or three of the series—had an engaging interest aside from their literary quality, which was

often dull, having a valuable historic character and preserving the records of a great deal that was peculiar in the career of the colonists and their descendants and the evolution of our institutions till the government was fully established. With Bryant, the vital poetry of America, which only occasionally before him had struck a true note, began. Emerson, Longfellow, Whittier, and Poe kept up the strain on diverse keys and with new variations, but never rose above it. The current of literary activity widened, took new directions, and created fresh features in the landscape of the world of letters. Books multiplied, readers increased, a juster and more capable criticism arose, and a higher standard of general excellence was reached in all departments of imaginative composition. The editors of these volumes have evidently been embarrassed by the wealth of their material, but they have not lost the true scent for what is suitable for such a compilation as the great one on which they are engaged. We shall never cease to admire the accurate scholarship, the good taste, and the fine discrimination that distinguish these selections, and which have conspicuous illustration through the whole series. When so little space can be afforded to even a copious writer, to put one's finger on a few passages, or perhaps a single article, that fairly indicate his special qualities, requires, in addition to sufficient knowledge, an insight, a particular gift, which, to say the least, is exceedingly uncommon. But this has been done with an unerring judgment in this compilation. It is not to be denied that in many instances other selections equally deserving might have been chosen, but none, we venture to say, could give in the same compass what more fairly interprets the prime characteristics of their respective authors.

Oliver Wendell Holmes leads the list of writers included in the seventh volume. His space is not stinted, and contains a brilliant extract from his "Elsie Venner," also "The Chambered Nautilus," "Iris," "Dorothy Q.," "On Lending a Punch Bowl," "The Last Leaf," and other pieces, in which the wise humor, the serious philosophy, the gentle banter and the fine poetic vein of the wit and sage are naturally disclosed. Enough is given of the sarcastic and resolute spirit, the wide learning and swift eloquence of Wendell Phillips to mark the irrepressible individuality of the man. Charles Sumner appears in extracts from his noble speeches, "A Crime

*A LIBRARY OF AMERICAN LITERATURE. From the Earliest Settlement to the Present Time. Compiled and Edited by Edmund Clarence Stedman and Ellen Mackay Hutchinson. In Ten Volumes. Vols. VII. and VIII. New York: Charles L. Webster and Company. (W. E. Dibble & Co., Chicago.)

Against Kansas" and "On the Admission of Kansas," and in other strong passages. In several short poems by Frances Sargent Osgood appears what is most peculiar to her muse. Some of the choice work of Harriet Beecher Stowe is given in "Eliza's Flight," "The Other World," and "The Minister's House-keeper." Horace Greeley has sixteen pages, which show him in his various mental attitudes, genuine qualities, and remarkable gifts. The wonderful spontaneity, the large and rich religious spirit, the manly courage and patriotism of Henry Ward Beecher are vividly seen in "The Battle Set in Array," "The Death of Lincoln," "Concerning Future Punishment," and "The Sacredness of the Bible." In graphic delineations of "Charles and Philip," "The Fall of Antwerp," and "William the Silent," Mr. Motley reveals his noble dignity, polished workmanship, and trained historic sense. We have a taste of Thoreau in "Spring Beside Walden," "The Fisher Boy," and "The Wellfleet Oysterman"; and of Saxe's humor in "The Way of the World" and "The Briefless Barrister." Some of W. E. Channing's most expressive work is found in these pages, and several fine productions of Thos. W. Parsons. Edwin P. Whipple's critical faculty and finished rhetoric are evident in such examples as "The Shakesperian World," "The Judicious Hooker," and "Webster as a Master of English Style." Lowell is treated to liberal space, and we have many specimens of his serious, amusing, and instructive composition—his charming poems, his sound political doctrines, his fun and pathos, his penetrating criticism, and his robust patriotism. Here are "She Came and Went," "The Courtin'," "The Pious Editor's Creed," "What Mr. Robinson Thinks," "Abraham Lincoln," "The First Snow Fall," "Argument for a Reform Party," and "In Defense of the Study of Greek," which are not likely to die. Following are W. W. Story's "Cleopatra," Herman Melville's "In the Prison Pen," J. G. Holland's "Interludes from Bitter Sweet," Henry Howard Brownell's "Let Us Alone," and Julia Ward Howe's "Battle Hymn of the Republic." Walt Whitman is here at his best in "The Large Hearts of Heroes," "And Still I Mount and Mount," "O Captain! My Captain," "Ethiopia Saluting the Colors," "Out of the Cradle Endlessly Rocking," "O Vast Rondure," and "Joy, Shipmate, Joy." Parke Godwin, John Jay, Evart A. Duyckink, W. H. Channing, John

Bigelow, John Weiss, James Freeman Clarke, Philip Schaff, Thomas Dunn English, Samuel Longfellow, W. T. Sherman, U. S. Grant, James Headley, Henry A. Raymond, Charles Astor Bristed, John C. Fremont, Noah Porter, Samuel Osgood, John W. Draper, Susan Warner, Sarah Roberts, Philip Pendleton Cooke, R. S. Storrs, Alice Cary, B. J. Lossing, Henry James, Maria White Lowell, and other well-known names have place in this volume, the majority being represented by a single example.

The eighth volume opens with three extracts from Richard Grant White: "Shakespeare the Dramatist," "War in the Land of Uncle Sam," and "The Englishman's Typical American." Then we have "The Doctrine of Forces," by E. L. Youmans; "Emerson in His Study," by J. E. Cabot; "Mother Margary," by George S. Burleigh; "Travelling in the Desert," by H. M. Field; "The Transcendentalist," by O. B. Frothingham; "The Closing Scene," by T. B. Read; "On Books and Berries," by Donald G. Mitchell; "The Man Without a Country," by E. E. Hale; "The Apotheosis of Voltaire," by James Parton; "Southern Manners and Slavery," by Fred. Law Olmsted; "The Solitude of Occupation," by W. R. Alger; and "Choose," by Sarah J. Lippincott. Francis Parkman, whose brilliant histories give such lustre to American literature, is represented by four extracts, namely, "New England and New France," "The Vengeance of Dominique de Gourgues," "The Coureurs-de-Bois," and "The Heights of Abraham." Among the examples of T. W. Higginson are "American Literature," "A Song of Days," and "Waiting for the Bugle." Mrs. Elizabeth Stoddard's "A Summer Night" and "A Wreck on the White Flat" are happily chosen. There are several extracts from George W. Curtis's delightful papers, showing his earlier and later, but always graceful, style, and the charm of his political as well as his purely literary productions. The selections from Bayard Taylor are capital, including "The Song of the Camp," "The Bedouin Song," and passages from his "Centennial Ode" and "Prince Deucalion." R. H. Stoddard will have no reason to complain of the fine array of his poems on these pages, and his admirers will be pleased to see such favorites as "The Flight of Youth," "The Shadow," and "Abraham Lincoln." Margaret J. Preston is honored with four extracts, and the best talents of

Stephen C. Foster, the popular song-writer, have expression in his "Old Folks at Home," "Massa's in the Cold Ground," "Nelly Bly," and "My Old Kentucky Home." Among the writings of Rose Terry Cooke we have "Blue Beard's Closet" and "The Deacon's Week"; of J. T. Trowbridge, "The Vagabonds," and of Fitz James O'Brien, "From the Diamond Lens." "What I Know About Gardening" and "A Mountain Tragedy" will, of course, be found in the examples by Charles Dudley Warner; and so, too, are here "A Poem of the South Winds" and "Love's Autumn," by Paul H. Hayne. Helen Hunt Jackson, whose lovely genius makes her death so lamented; and Louisa M. Alcott, beloved of thousands, whose grave is still fresh; Amelia E. Barr, Lucy Larcom, Julia C. R. Dorr, Mary L. Booth, Martha J. Lamb, Mary V. Terhune, Mary B. Dodge, and other well-known names of female writers are not forgotten. Of those who have distinguished reputation in political science, theology, law, and letters are Edward Atkinson, David A. Wells, Carl Schurz, J. G. Blaine, E. L. Godkin, James A. Garfield, D. C. Gilman, Andrew D. White, George P. Fisher, W. D. Whitney, John Esten Cooke, W. J. Stillman, Charles Nordhoff, Alexander Winchell, Lewis Wallace, Charles G. Leland, Henry C. Work, and Thomas Starr King of blessed memory. A good many names are omitted in this notice which deserve the high reputation they have earned, and some of whose writings are of as fine a quality as those which are far better known to the public.

One interesting feature of this volume is its collection of "Negro Hymns and Songs," which have entertained and amused, and to a certain degree, nobody knows how extensively, refreshed and moved thousands of souls. An adequate account of our literature would lack a significant element without them. On these pages are "Roll, Jordan, Roll," "Swing Low, Sweet Chariot," "Bright Sparkles in the Churchyard," "Stars Begin to Fall," "In that Great Gettin' Up Mornin'," "Away Down Sunbury," and "Charlestown Gals."

"The Popular Songs and Ballads" of the Civil War had much to do in stimulating and sustaining patriotic feeling and purpose, and the records of our great conflict would be incomplete in their omission. Here are some of the most characteristic and influential, and among them are, "Three Hundred Thousand More," "The Fancy Shot," "The Soldier

Boy," "Dixie," "The Bonnie Blue Flag," "When this Cruel War is Over," and "When Johnnie Comes Marching Home."

The size of these books, numbering 582 and 602 pages, respectively, suggests the high quality of the writings of those authors who have a right here to representation. The two volumes which are yet to come to complete the set will doubtless be as bulky as these, and we suspect that some deserving writers will be entirely excluded simply on account of insufficient space.

The portraits in these volumes are a decided improvement on some of the others. The seventh volume contains engravings on steel of J. R. Lowell and Oliver Wendell Holmes, and fourteen on wood, among which are Noah Porter, Greeley, Beecher, Motley, Parsons, Thoreau, Julia Ward Howe, and Walt Whitman. In the eighth volume are presented admirable steel engravings of Francis Parkman and Bayard Taylor; and among the wood cuts are portraits of Richard Grant White, Donald G. Mitchell, Edward Everett Hale, Thos. Wentworth Higginson, George William Curtis, Richard Henry Stoddard, Charles Dudley Warner, and Helen Fiske Jackson.

HORATIO N. POWERS.

INDOOR STUDIES.*

One finds much to commend in "Indoor Studies," the latest book of John Burroughs. There is a directness, a genuineness about it, a sincerity, and—except, perhaps, in one essay—a geniality, a sweetness of temper, that are delightful. Yet Mr. Burroughs has his likes and dislikes; and, as he informs us, his personal predilections influence his judgment. While taking soundings in the sea of literature, he always keeps sight of the plummet of his preference, even when he does not see to the bottom of his subject. His characteristics are well illustrated by the ingenious little essay on "Little Spoons vs. Big Spoons." It is pleasant and suggestive reading (though some may object that the author makes too much of his mare's-nest that, since English spoons are bigger than American spoons, a comparison of everything else in the two countries must reveal a corresponding difference); and it states a legitimate point of contrast between British

*INDOOR STUDIES. By John Burroughs, author of "Wake Robin," "Winter Sunshine," "Birds and Poets," "Fresh Fields," "Signs and Seasons," etc., etc. Boston: Houghton, Mifflin & Co.

men of letters and American men of letters. But it goes no farther; it fails to state the reason why American authors have not the sturdier qualities of the British. The reason, I take it, is not that we lack strong men in America, but simply that there is a greater demand for them in fields other than that of letters. We have plenty of stalwart men in law and politics,—strong-brained as well as strong-bodied,—but stalwart men of letters are rare. How can we tell what our Webster, our Sumner, our Lincoln, our Phillips, might have done if, under conditions more favorable to literature than to politics, they had given themselves to the former mistress with the same zealous and undivided devotion that they showed to the latter? Ought we to complain that men without the commanding qualities of body and mind to serve their country in politics have served it in poetry instead?

One can not help thinking these "Indoor Studies" most successful where they deal with outdoor subjects,—as in the latter part of the essay on Thoreau and in the one on Gilbert White's Book,—and least successful where they treat of Matthew Arnold, the colossal representative of the classical and academic, or of Victor Hugo, the gigantic champion of the mediæval and romantic.

In reply to Arnold's statement of the limitations of Carlyle and Emerson, Mr. Burroughs says:

"Purely literary poets like Shakespeare and Milton, priceless as they are, are of less service to mankind in an age like ours, when religion is shunned by the religious soul, than the more exceptional poets and writers, like Goethe and Carlyle, or Wordsworth and Emerson—the wise physicians and doctors who also minister to our wants as moral and spiritual beings. The type of men of which Emerson and Carlyle are the most pronounced and influential examples in our own time, it must be owned, are comparatively a new turn-up in literature,—men whose highest distinction is the depth and fervor of their moral conviction; whose greatness of character is on a par with their greatness of intellect; a new style of man writing poems, essays, criticisms, histories, and filling these forms with a spirit and a suggestiveness far more needful and helpful to us in these times than the mere spirit of perfection in letters—the classic spirit which Mr. Arnold himself so assiduously cultivates. To say that Carlyle is not a great writer, or, more than that, a *supreme literary artist*, is to me like denying that Angelo and Rembrandt were great painters, or that the sea is a great body of water. His life of herculean labor was entirely given to letters, and he undoubtedly brought to his tasks the greatest single equipments of pure literary talent English prose has ever received. Beside some of the men named by the lecturer [Arnold] his illuminating power is like the electric light beside a tallow dip. Not a perfect writer certainly, nor always an agreeable

one; but he exhibited at all times the traits which the world has consented to call great. He bequeathed to mankind an enormous intellectual force and weight of character, embodied in enduring literary forms."

The italics are mine. Now, without dwelling upon the fact that nothing is "more exceptional" than the genius of Shakespeare and Milton, and that not even they are more "purely literary poets" than Goethe, I would reply that in spite of all this hyperbole about Carlyle, those who were convinced before will remain convinced still of Matthew Arnold's correctness when he intimated that Carlyle and Emerson are greatest,—not as poets, as philosophers, or as literary men,—but as inspirers, as moral and mental stimulators, as furnishers of working ideals and principles,—in a word, as preachers and educators. Other preachers and educators, to perform a similar office, the next age will need. When a great preacher or educator dies, no matter how numerous may be the printed discourses, another is called to take his place. Carlyle, who is above compared to electricity, is more than once praised by Mr. Burroughs for the *reality*, the lifelikeness of his histories; but is it not rather with a galvanic semblance of life and reality that Carlyle's dead men walk again amid the weirdly intense brightness and the horribly black shadow cast by the suspended arc lamp of this petulant electric marvel?

Mr. Burroughs, while condemning Hugo for his more than French intensity and "stageyness" (no other word will answer), does not see that Carlyle's electrical displays and Thoreau's exaggerations are respectively English and American forms of the same thing—a departure from truth and simplicity for the sake of greater force and effectiveness. If he could have treated this surface quality of Hugo's style with the same allowance that he has shown for Emerson's love of the unexpected and dazzling, he might have found full as much of the creative and heroic in Hugo as in Emerson; and he certainly would not have permitted Hugo's eccentricities to affect him as a red rag does a turkey-gobbler or a bull. He would not have called Hugo a "malformed giant," a "mad-dog nature"; would not have allowed his gun to grow "hotter than the shot which it throws," so as to make us "more concerned for the writer than we are for his enemy." Indeed, when we read,—

"Close alongside of the sphere of the normal lies the sphere of the abnormal; of the sane, lies the insane; of pleasure, lies disgust; of cohesion, lies dissolution; of the grotesque, lies the hideous; of the sublime, lies

the ridiculous; of power, lies plethora; of sense, lies twaddle, etc. *Take but a step* sometimes and you pass from one to the other, from a shout to a scream, from the heroic to the vainglorious. Victor Hugo, in his imaginative flights, is forever hovering about this dividing line, fascinated, spellbound by what lies beyond, and in his reachings after it outraging the 'modesty of nature,' till the very soul blushes,"—

when we read this, we say to ourselves, "Why all this vehemence? Everyone recognizes a certain extravagance in Hugo's style sometimes; why not point out calmly his excellences and his defects?" But when we compare this with what Mr. Burroughs says elsewhere of Hugo,—"*Yet it is impossible not to feel the man's power, even in the poorest translations of his books*"—we begin to suspect that this step, this *faux pas* of which he speaks above, has oftenest been detected by him in the translator and not in Hugo himself. But we need say little of the latter portion of the essay on "A Malformed Giant," because Mr. Burroughs himself remarks in a note: "Perhaps I ought to apologize to my reader for the polemical tone of the latter part of this essay." To apologize would be all very well, but not when two other courses stood open—to suppress or to revise.

Speaking of Emerson, Mr. Burroughs says:

"Probably the best test of good prose is this: it is always *creative*; it begets in the mind of the reader a deep and pervading sense of life and reality. . . . With all his brilliancy, I think Ruskin lacks the creative touch. Emerson falls short of it many times, but at his best the *creative power of the best prose* was assuredly his."

Elsewhere Mr. Burroughs says of Hugo:

"The bishop in 'Les Misérables' is perhaps Hugo's most serious attempt to paint (*for he does not create*) a lofty character."

Now there can be no question, it seems to me, in the mind of anyone who will examine both writers candidly, that Hugo has more of creative force than Emerson. Hugo's creations may sometimes be like a mediæval transformation of the "gorgons and hydras and chimeras dire" of ancient mythology; but they are, none the less, creations. Emerson, on the other hand, as Mr. Burroughs allows, is almost incapable of consecutive thinking, or, at least, of consecutive expression:

"The weak place in him as a literary artist is probably his want of continuity and the tie of association—a want which, as he grew old, became a disease, and led to a break in his mind like that of a bridge with one of the piers gone, and his power of communication was nearly or quite lost. Anything like architectural completeness Emerson did [*sic*] not possess. There is no

artistic conception that runs the length and breadth of any of his works; no unity of scheme or plan like that of an architect or of a composer, that makes an inevitable whole of any of his books or essays; seldom a central or leading idea of which the rest are but radiations and unfoldings. His essays are brilliant and startling affirmations, or vaticinations with little or no logical sequence."

Now just as in chemistry no new compound can be made out of a single element, I do not understand how, short of Deity, there can be any creative composition without putting things together. If a "central and leading idea," if "logical sequence," if some degree of "architectural completeness" are not essential to creative prose, what then is essential? None appears to deny that Victor Hugo has these things, that Carlyle has these things, and that Emerson lacks them. Had Mr. Burroughs been able to drop his plummet below the turmoil and froth of the surface, had he only been able to condone Hugo's mannerism and egotism, as he has condoned the mannerism and egotism of Carlyle, he might have found in Hugo more of well-grounded optimism, more of the spirit of liberty and of non-conformity, more of the fire of genius, more of greatness of soul, more of elemental force, than in any other writer since Milton.

But Milton himself, it seems, Mr. Burroughs also fails to appreciate. We are told:

"It is hard to reconcile Arnold's criticism of Emerson's poetry with what many of us feel to be its beauty and value. It is irritating to Emersonians to be compelled to admit that his strain lacks any essential quality. I confess that I would rather have his poetry than all Milton, Cowper, Gray, Byron, and many others ever wrote; but doubtless in such a confession I am only pointing out my own limitations as a reader of the poets. This is the personal estimate which Arnold condemns."

In short, Mr. Burroughs would encourage in us a careless ease and recklessness like that of his favorite Whitman, or an elaboration of minute, brilliant, metallic sparks and flashes like Emerson's, rather than a devouring passion, a sublime ardor for the production of a living and breathing creation, "perfect and entire, wanting nothing," like Milton's. I say Milton's, because his was no narrow, insular, or conventional perfection; because, like Emerson, and Carlyle, and Hugo,—and more than all of them,—he had expressed the heroic spirit; because, like Emerson and Hugo,—and more than they,—he had in every thew and joint and sinew, and expressed in every line, our own national spirit of liberty, freedom, and enfranchisement.

Mr. Burroughs's "feminine idiosyncrasy," as he calls it, is best preserved, fostered, and fertilized, it seems, by intercourse with the unliterary, by unliterary surroundings and connections.

"Constant intercourse with bookish men and literary circles, I think, would have dwarfed and killed my literary faculty. This perpetual rubbing of heads together, as in the literary clubs, seems to result in literary sterility."

Yea, verily, one is reminded how Johnson, Goldsmith, Burke, and their associates were sterilized, forsooth, by their literary club; how Shakespeare, Marlowe, Ben Jonson, and their contemporaries lost all their fecundity by association; how Macaulay, Hallam, and the rest, could never meet without dropping some of their best things; how our own Concord and Cambridge authors were deprived of all individuality by "rubbing of heads together." I cherish the greatest admiration and respect for whatever our author may have revealed to us as an observer of nature; but as to his literary criticism, I think,—making all due allowance for his evident honesty and sincerity,—that, on the whole, instead of thus going sharpshooting after the dead lions, Arnold and Hugo, it might be better if John Burroughs, like honest John Burns of Gettysburg,

"Shouldered his rifle, unbent his brows,
And then went back to his bees and his cows."

Let no narrow modernism cause us to forget that we are heirs to the best legacies of all the ages, no petty Chauvinism cause us to refuse or to disparage the best gifts of any land.

EDWARD PLAYFAIR ANDERSON.

BRIEFS ON NEW BOOKS.

It is by rather a happy chance that Montesquieu and Turgot are the subjects of companion volumes in the series of "Great French Writers," translated by Professor Melville Anderson and published by A. C. McClurg & Co. The authors of the two volumes—M. Sorel and Léon Say—prove themselves as aptly chosen for their tasks as have been their predecessors in this admirable series. Sorel's style has something of the large vigor and vividness of Montesquieu's. He throws a grace and interest over a subject which is only on the surface dull. Montesquieu's "Spirit of the Laws" explains, even more clearly than his "Persian Letters," why the French monarchy was doomed. His evasions, his transparent subterfuges of expression, are as interesting as the kindred arts of Montaigne, who professes belief in religion with a shrug of his shoulders and a visible grimace. They show the hollow-

ness of a society where religion has come to be a phrase and morality an open jest, and the government of the state is the partner of a colossal swindler like Law. M. Sorel does full justice to Montesquieu's philosophy; but some of us may suspect that the great Gascon was a kindlier human figure than he has sketched. Turgot, who, a century ago, showed how the domain of wise statesmanship merges in that of economics and sociology, finds an able and sympathetic biographer in Léon Say, eminent alike as statesman and publicist. Readers who are familiar with the excellent essay on Turgot written by Mr. John Morley (*Miscellanies*, ii. 41) will value especially the present work, which brings out most prominently precisely those portions of Turgot's activity which are rather cursorily passed over by Mr. Morley,—such as Turgot's great services to the cause of "free labor," which render the year 1776 almost as memorable for France as for America. Turgot is one of the most beneficent, if not the greatest, of French statesmen. After Montesquieu, he is the most original and the soundest of French publicists. Montesquieu was emphatically the philosopher of the Old Régime, notwithstanding the fact that he was a precursor of the Revolution. Turgot is, on the other hand, in the best sense in advance of his time; he is, according to Say, the political philosopher of the nineteenth rather than of the eighteenth century. He was a pronounced free-trader, and developed the theory in a clear though summary way, years before Adam Smith published his "Wealth of Nations." While the volume on Turgot is, in a sense, a study of French history, it deals largely with the great modern economic and social problems, and hence has a vital interest to readers of to-day, especially in America. But perhaps the best lesson of all that the book contains is to be found in Turgot's noble character, by virtue of which he has been justly compared to Washington. If somewhat cold and austere, he was one of the purest and most disinterested of men; he was the most *social* of men, taking the word in its relation to organized society. Though a free-thinker, he was the most truly Christian of men, for he literally *gave himself* for the benefit of his fellow-citizens. Had he possessed the ascendancy over his sovereign that Bismarck possessed over Wilhelm, could he have felt behind him such a sovereign as Cavour relied upon, Turgot would have averted the French Revolution by making it unnecessary.

DR. WESTLAND MARSTON'S "Our Recent Actors" (Roberts Brothers) is a substantial addition to English stage literature, which, besides being a repository of sprightly anecdote and sound criticism, possesses the charm of a very agreeable style. The author's first stage experience was in 1834, when, as a boy of fifteen, he witnessed a play at Sadler's Wells Theatre. Since that time things histrionic seem to have filled a fair share of his life, while his success as a playwright and ability as a critic

have secured for him the intimacy of those who, since Macready, have been the leading lights of the London theatres. The present volume is made up of recollections, critical and personal, of such distinguished performers as Macready, Charles Kemble, Mr. and Mrs. Charles Kean, Charles Matthews, Sothorn, and a host of other by-gone favorites, together with incidental notices of living actors. American readers will be especially interested in the chapter on Charlotte Cushman, of whose genius, and estimable qualities in private life, the author was an ardent admirer. Of her London début, in the character of Bianca, he writes: "Those who, like the writer, were at the Princess's Theatre on the night when she made her début in the tragedy of 'Fazio' probably felt at first that an actress of a somewhat round and capacious face, of a somewhat masculine figure, and of a grave voice, had not, spite of brilliant and expressive eyes, been liberally endowed for the stage. She had scarcely opened her lips, however, than one high mental qualification—intensity—became obvious. Entirely absorbed in her part, to all seeming utterly unconscious of her audience, there was something in her concentration and self-absorption which suggested a strange religious parallel and made me think of her as the devotee of the stage. . . . As a display of the passion of jealousy writhing under the torture of betrayal, breaking down the reserve of pride, and hurrying madly to revenge, Charlotte Cushman's Bianca, at the moment when she quitted the stage in the second act, will never fade from my memory." Dr. Marston's criticism has a pleasant flavor of the Hunt-Hazlitt school; while in his earlier reminiscences there is a decided touch of the affectionate half-regretful tone of Lamb's papers on the old actors. Modern terms of criticism he uses only under protest, as it were, and in one place he ironically apologizes for a passage against which he feels that a charge of "fine writing" may be brought. Dr. Marston's tendency to "fine writing"—if any there be—springs from a generous enthusiasm and finely sympathetic nature; and his readers are not likely to find fault with it. "Our Modern Actors" is in every respect a worthy addition to stage annals.

TO THE unquestionably great appetite of the public for personal gossip about people of distinction, French authors, at least, cannot be accused of unwillingness to cater. In the same tone as his "Thirty Years of Paris,"—just as sketchy, just as little of a continued narrative, and even less taken up with autobiographic details,—is Alphonse Daudet's "Recollections of a Literary Man." Like the former volume, these "Recollections" are translated by Laura Ensor, published by Routledge, and illustrated with numerous characteristically French cuts. Briefly, lightly, picturesquely, with the artistic suggestiveness if not with the artistic completeness, Daudet gives us his recollections of the politicians Gambetta and Ollivier, and of various "Theatrical Characters"; his "Notes on Paris," and "In the

Provinces"; and, as a continuation of "The Story of my Books," some account of "Numa Roumestan" and of "Les Rois en Exil." Perhaps the best thing of all is a little paper on "A Reading at Edmond de Goncourt's." We can almost see the bereaved brotherless survivor, with hair prematurely gray,—the gray that has been fair,—seated at "the working-table, long and wide, the brotherly table made for two, where death also came one day and seated himself as a third, carrying off the younger of the brothers, and brutally cutting short this unique collaboration." The translation is done in a free-and-easy style, and the language is fairly well chosen. From the translation of the essay on Parisian Nurses, however, it would seem that a peasant woman going out as a wet-nurse does not have milk, but "health" or "motherly nourishment" instead. The mistress of the nurses' "registry office," in her enthusiasm, calls one nurse "a good milker"; but this, as it appears from our translation, must be softened in English to "a real treasure," while much of the description that follows must be entirely omitted. Some of the best and purest things about motherhood cannot be mentioned, forsooth, in our mother-tongue!

IT IS to music lovers a sad fact but a conspicuous one, that our popular music is often weak, transient trash. Public concerts, church music, school singing, the barrel-organist, are akin in purveying to the people poor, senseless jingles of tune not worth notice. Prominent among the causes of our lack of refined musical sensibilities is the want of good music in our homes, schools, and churches. The flippant tunes our children hear tend toward the stunting of the musical sense. Americans love music of some kind; if they had half a chance they would be fond of good music. It is otherwise in Germany, the land of noblest song. There the child, in school, or church, or home, becomes familiar with music which is classic in its perfection, from the standpoint of composition, though simple, melodious and contagious. The religious music of Germany is not transient tunes of a day, but music which has been transmitted from father to son, carrying and accumulating an immense force of association, which becomes a strong factor in its æsthetic value. Messrs. F. Zuchtmann and E. L. Kirtland, one the director of a conservatory, the other a superintendent of public schools, have, in translating and editing a collection of the German choral music, rendered a public service of which it is to be hoped the public will avail itself. In all, ninety chorals, suitable, in word and music, for devotional use, are presented in their "Choral Book for Home, School, and Church" (Ginn & Co.). The tunes as well as the words are mellow with the effect of age, many of them dating 1524, and nearly all of them from the sixteenth and seventeenth centuries. The editors of the volume have selected their tunes and hymns in sufficient variety, and the hymns appear to be non-sectarian in their

theology. We welcome the book as a most notable contribution to musical devotional literature.

MR. D. H. MONTGOMERY, author of "The Leading Facts of English History," and editor of several volumes in Messrs. Ginn & Co's excellent series of "Classics for Children," has now increased our debt to him, as well as our supply of good historical text-books, by compiling and digesting from Guizot, Rambaud, Martin, Duruy, etc., "The Leading Facts of French History" (Ginn). In a volume of 321 pages, including tables, a brief bibliography, and a good index, we are presented with a vivid and interesting account of the principal events in the history of what was once Gaul and is now France. The book is conveniently arranged on the topical plan, with brief summaries at the end of each chapter, and is well supplied with maps, notes, cross-references, etc.; but we miss one prominent feature of the author's "English History," namely, the general view at the end of each period of the progress of civilization in different directions. The characteristics of the several monarchs, and of their reigns, are not brought out with the same clearness and emphasis as in the former work. Like some other historians of France, Mr. Montgomery no doubt errs in ascribing too much importance to the expectation of the end of the world in A.D. 1000. As many churches, cathedrals, and monasteries are known to have been in existence earlier than the year 1000, it is hardly sound to say: "Before this men had not dared to build for permanence, except where security made permanence a necessity." Though the maps are referred to by number, no numbers have been placed on the maps except in the case of Map I. In his effort to represent phonetically the pronunciation of French proper names, Mr. Montgomery encourages the growth of at least one popular error. He gives English "on" as equivalent to French *an* and *en*.

IN a small volume published two years ago, Sir John Lubbock gave a series of "talks" or short essays on "The Pleasures of Life." The success of the work was very gratifying to Sir John, and has led him to prepare a second volume, which appears with the same title and from the same publishers (Macmillan & Co.). Like its companion, it sets forth, in rather an off-hand and unassuming fashion, the thoughts of its distinguished author on a variety of simple every-day subjects—such as Health, Wealth, Labor and Rest, the Troubles of Life, and the enjoyments to be derived from Art, Poetry, Music, and Nature. The closing chapters—on Religion, the Hope of Progress, and the Destiny of Man,—take a wider range; but the attempt is evidently to deal with these matters in their subjective relations, their bearings upon man's comfort and happiness in this life, rather than to grapple with the profounder problems of objective reality. The tone of the work throughout is harmlessly optimistic, and it has a hearty and cheery drift,

very salutary for disheartened or over-wearied natures. The book is plentifully sprinkled with quotations, which, though not always faultlessly rendered (in one case a well-known passage from Byron is credited to Swinburne), are yet so happily chosen as to add not a little to the charm and interest of the volume.

INSTEAD of teaching pupils composition by showing them how not to write, Professor John F. Genung of Amherst has chosen to show them how best to write. To this end he has, in his "Handbook of Rhetorical Analysis" (Ginn), provided a series of twenty-six selections, mostly from recent writers. These selections exemplify nearly all the characteristics of the best prose style, and are accompanied by many suggestive notes and questions, with references to the author's "Practical Rhetoric," which is already a standard work. The new handbook will prove valuable, and, indeed, is well-nigh indispensable, to all who use the Rhetoric.

TOPICS IN LEADING PERIODICALS.

August, 1889.

Agnosticism and Christianity. T. H. Huxley. *Pop. Science*.
 Albanian Blood-Vengeance. Herr J. Okie. *Pop. Science*.
 American Literature. H. N. Powers. *Dial*.
 André's Last Days. J. O. Dykman. *Mag. Am. History*.
 "Black-Capped" Baltimore. Olive T. Miller. *Atlantic*.
 Buddhism, Primitive. N. G. Clark. *Andover*.
 Burroughs's "Indoor Studies." E. P. Anderson. *Dial*.
 Chance or Design. Prof. N. S. Shaler. *Andover*.
 County Court Day in Kentucky. J. L. Allen. *Harper*.
 Electric Lighting. Henry Morton. *Scribner*.
 Electrical Waves. Samuel Sheldon. *Popular Science*.
 England's Struggle with the Am. Colonies. *Mag. Am. Hist.*
 Evolution. W. G. A. Bonwill. *Lippincott*.
 Floods and Their Causes. F. L. Oswald. *Lippincott*.
 French Alliance, The. John Fiske. *Atlantic*.
 French Canada, A Poet of. P. T. Lafleur. *Atlantic*.
 General Society of Mechanics. Mrs. Lamb. *Mag. Am. Hist.*
 German Boy at Leisure. G. M. Wahl. *Atlantic*.
 Germany, Religious Movement in. *Harper*.
 Home-made Apparatus. J. F. Woodhull. *Popular Science*.
 Kremlin, The. Theodore Child. *Harper*.
 Lavoisier. *Popular Science*.
 Law in the U. S. I. B. Richman. *Atlantic*.
 Lawn Tennis, Form in. Jas. Dwight. *Scribner*.
 Life and Its Activities. M. E. Gates. *Mag. Am. History*.
 Lincoln, Personal Recollections of. J. M. Scovel. *Lipp*.
 Locksley Hall, The Two. T. R. Lounsbury. *Scribner*.
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 Optimism, Mr. Mallock on. W. D. Le Sueur. *Pop. Science*.
 Philipee Patent in the Highlands. *Mag. Am. History*.
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 Socialism under Democracy. *Andover*.
 Solomon Islands. C. M. Woodford. *Popular Science*.
 Swedish Stone Age. W. H. Larrabee. *Popular Science*.
 Tarpon Fishing in Florida. Robt. Grant. *Scribner*.
 Tennyson's First Flight. H. van Dyke. *Scribner*.
 Verestchagin and His Work. B. Macgahan. *Lippincott*.
 West, Winning the. F. J. Turner. *Dial*.
 Westminster Effigies. John Lillie. *Harper*.
 Woolsey, President. *Andover*.

BOOKS OF THE MONTH.

[The following list includes all books received by THE DIAL during the month of July, 1889.]

BIOGRAPHY—HISTORY.

- William George Ward and the Oxford Movement.** By Wilfred Ward. With Portrait. 8vo, pp. 462. Macmillan & Co. \$4.00.
- William Dampier.** By W. Clark Russell. With Portrait. 16mo, pp. 192. Macmillan's "English Men of Action." 60 cents.
- The People I've Smiled With: Recollections of a Merry Little Life.** By Marshall P. Wilder. With two Portraits. 12mo, pp. 268. Gilt top. Cassell & Co. \$1.50.
- The Two Great Retreats of History: The Retreat of the Ten Thousand, and Napoleon's Retreat from Moscow.** With Introduction and Notes by D. H. M. 16mo, pp. 313. Boards. Ginn's "Classics for Children." 60 cts.

TRAVELS.

- Studies in the South and West.** With Comments on Canada. By Charles Dudley Warner, author of "Their Pilgrimage." 12mo, pp. 484. Leather back. Gilt top. Harper & Brothers. \$1.75.
- Our Journey to the Hebrides.** By Joseph Pennell and Elizabeth Robins Pennell. Illustrated. 12mo, pp. 225. Harper & Brothers. \$1.75.

ART.

- Royal Academy Pictures.** Illustrating the Hundred and Twenty-first Exhibition of the Royal Academy. Being the Royal Academy Supplement of "The Magazine of Art," 1889. In two parts. 4to. Paper. Cassell & Co. \$1.

POETRY.

- The Children, and Other Verses.** By Charles M. Dickinson. 16mo, pp. 138. Gilt top. Cassell & Co. \$1.00.

RELIGIOUS.

- The Imitation of Christ.** By Thomas Kempis. Now for the First Time Set Forth in Rhythmical Sentences, According to the Original Intention of the Author. With a Preface by H. P. Liddon, D.D., D.C.L. 8vo, pp. 299. Extra. Gilt top. A. D. F. Randolph & Co. \$3.50.

FICTION.

- Cleopatra: Being an Account of the Fall and Vengeance of Hamarichis, the Royal Egyptian, as set forth by His Own Hand.** By H. Rider Haggard, author of "She." 16mo, pp. 300. Harper & Brothers. 75 cents.
- A Crooked Path.** A Novel. By Mrs. Alexander, author of "The Wooing O't." 16mo, pp. 324. Holt's "Leisure Hour Series." \$1.00.
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- Two Sides of a Story.** By George Parsons Lathrop, author of "Behind Time." 16mo, pp. 238. Paper. Cassell's "Sunshine Series." 50 cents.
- The Day Will Come.** A Novel. By Miss Braddon, author of "Joshua Haggard's Daughter." 8vo, pp. 301. Paper. Harper's "Franklin Square Library." 45 cents.
- Birch Dene.** A Novel. By William Westall, author of "Fair Crusader." 8vo, pp. 373. Paper. Harper's "Franklin Square Library." 45 cents.
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